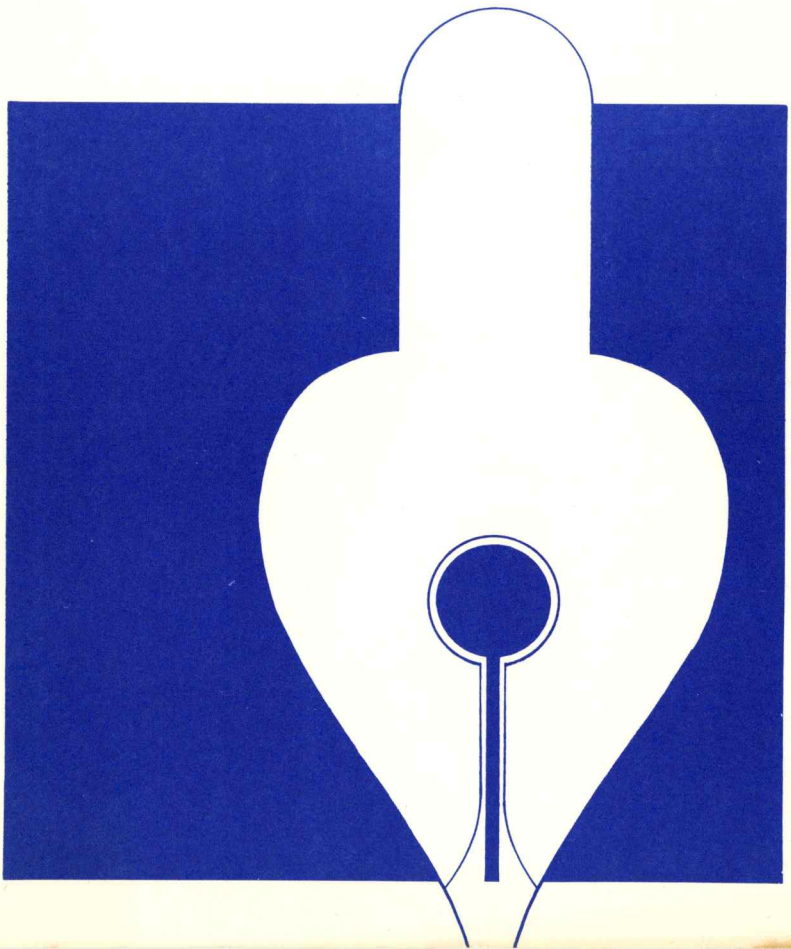
CONCORDIA UNIVERSITY

FACULTY OF ARTS & SCIENCE
DEPARTMENT OF ENGLISH

CREATIVE WRITING 1989-1990



Creative Writing 1989-1990

Staff

Courses

Undergraduate

Graduate

PREFACE

The English department has been offering its Creative Writing Programme for well over two decades. It expanded from tentative beginnings to become the training ground for a whole generation of new writers, many of whom have gone on to successful careers in writing, teaching, editing and publishing.

The success of the Programme is largely due to the unique community of practicing writers of which the student becomes an active member. It includes a permanent faculty of poets, playwrights and fiction writers with national and international reputations, a dedicated and highly qualified staff of part-time instructors, and a distinguished writer-in-residence, annually rotating among the genres, as animator and resource person. The names of our permanent faculty as well as of the current part-time staff, along with a mini biography for each, are listed in this brochure.

The Programme has evolved over the years, adding new areas of specialization and expanding others. Thus we now offer, in addition to the traditional genres, advanced workshops in scriptwriting for all the media, in writing for children, and in the field of editing and publishing. A course in the art of literary translation is about to be added. To playwrights we offer a unique opportunity in our Specialization in Creative Writing and Theatre. Soon we hope to have an Honours Programme in Creative Writing and English for those who wish to go on to do graduate work. The Creative Writing option of our M.A. constitutes the final stage of training in the field and is intended only for those with a professional commitment.

The Programme is enriched by special workshops, colloquia and a series of Writers' Readings, which are offered on an extra-curricular basis. Also, this year we have established "The Irving Layton Award for Creative Writing" both to encourage and reward excellence among our writing students.

To enter the Programme you must submit a portfolio of approximately 20 pages of your best writing (poetry, fiction or drama) along with a "letter of intent". What we are looking for is talent and commitment as well as a sense that you have something you want to say. Without these we cannot begin to work with you to achieve our objective which is to teach you the craft and in the process help you find your voice.

Henry Beissel, Coordinator
Creative Writing Programme

MAJOR IN CREATIVE WRITING

42 credits B.A. Major in Creative Writing
12 credits chosen from 225, 226, 227
6 credits chosen from 425, 426, 427
6 credits chosen from 410, 411, 412, 413, 425, 426, 427
6 credits chosen from 290, or 291 and 292, 376, 377
12 elective credits in literature courses

NOTE Admission to introductory courses (English 225, 226, 227) and to the Major in Creative Writing is by the submission of a portfolio of written work. This portfolio of approximately 20 pages of writing in any genre should be submitted at least four weeks prior to registration. Given the competition for places, early submission is advisable.

Students who have no portfolio may wish to enrol in English 224 to prepare themselves for later application.

Students wishing to proceed to an advanced course must achieve a final mark of B or better in an introductory course.

MINOR IN CREATIVE WRITING

30 credits Minor in Creative Writing
12 credits chosen from 225, 226, 227
12 credits chosen from 410, 411, 412, 413, 425, 426, 427 (at least 6 credits must be chosen from 425, 426, 427)
6 elective credits in literature courses

JOINT SPECIALIZATION IN PLAYWRITING (ENGLISH & THEATRE)

60 credits Specialization in Playwriting
12 credits ENGL 227, 427
12 credits in Drama chosen from ENGL 235, 236, 267, 277, 318, 320, 335, 369, 379, 392
At least 3 credits must be in twentieth century drama
6 elective credits in English Literature or Creative Writing
12 credits THEATRE 240, 420
3 credits Theatre Performance 201, 211
3 credits Production
12 credits Department of Theatre electives

M.A. IN CREATIVE WRITING

The Creative Writing option requires a major in English or its equivalent with at least a B average, together with a portfolio (submitted in triplicate) of the applicant's creative work. The portfolio will be evaluated by the members of the Creative Writing faculty. In cases where the portfolio is judged by the readers to be superlative, the B average requirement may be waived. Details regarding composition of a portfolio may be obtained from the graduate program director. Portfolios will not be returned to applicants.

To elect this option a candidate must have applied specifically for the Creative Writing option. A fully qualified candidate is required to take a minimum of 12, 600-level credits from the regular academic course offerings, and 12 course credits in the writing of prose, poetry and/or drama. No more than six creative writing course credits may be elected in any year. After completion of course work the candidate shall submit a creative writing thesis of book length and of a nature approved by the committee. The program in Creative Writing has a residence requirement of five terms. A candidate will enrol for English 692: Creative Writing Thesis.

For further information write to:

Graduate Secretary
Department of English
Concordia University
1455 de Maisonneuve Blvd. W.
Montreal, Quebec H3G 1M8

or telephone (514) 848-2344

UNDERGRADUATE COURSES

ENGLISH 224 The Creative Process. This is a series of lectures and discussions on aspects of the writing life, including technique, literary influences, sources of inspiration, revision and process. Material will be drawn from texts, letters, worksheets, and biographies of well-known poets, prose writers and playwrights as well as from the instructor's own experience. Students will be invited to read widely, participate in discussions, write papers and engage in some writing of poetry, fiction, or drama. This course is open to all students. (3 credits)

ENGLISH 225 Creative Writing: Poetry. A seminar in the writing and criticism of poetry, including detailed discussion and written criticism of the students' work, and at the discretion of the instructor, the study of selected poems. (6 credits)

ENGLISH 226 Creative Writing: Prose. A seminar in the techniques of short fiction, including investigations of and exercises in a variety of creative and technical problems, as well as analysis and criticism of the students' own work. Students may be required to read selected works of short fiction. (6 credits)

ENGLISH 227 Creative Writing: Drama. A seminar in the writing of plays, including an exploration of dramatic forms and techniques. The students are expected to submit work of their own for discussion and analysis. (6 credits)

ENGLISH 410 Non-Fiction Writing. Prerequisite: English 225, 226, 227 or permission of the Department. A workshop for students who intend to become professional writers of the forms of non-fiction (such as journals, personal essays, biographies, autobiographies, and reviews). (6 credits)

ENGLISH 411 Script Writing for Radio, Screen & T.V. Prerequisite: English 225, 226, 227 or permission of the Department. A workshop for the composition and development of creative scripts for radio, screen and T.V. In any one year the course may concentrate on one or two of these areas. (6 credits)

ENGLISH 412 Writing of Children's Literature. Prerequisite: English 225, 226, 227 or permission of the Department. A workshop in the writing of prose, poetry and drama for children. This course will involve an exploration of the literary techniques appropriate to the sensibilities of children and their world. (6 credits)

ENGLISH 413 Editing, Publishing & Creative Research. Prerequisite: Permission of the Department. This course deals with such areas as magazines, small presses and anthologies that stimulate and promote literary activity. Emphasis will also be given to the research problems peculiar to the creative writer. (6 credits)

ENGLISH 425 Advanced Creative Writing: Poetry. Prerequisite: English 225 or approved work. A workshop in the writing of poetry. The students are expected to enter this course with competence in the fundamentals of the form, and to go on, by experimenting more fully with its material and techniques, to demonstrate their further progress in the craft. (6 credits)

ENGLISH 426 Advanced Creative Writing: Prose. Prerequisite: English 226 or approved work. A workshop in the writing of fiction. The students are expected to enter this course with competence in the fundamentals of the form, and to go on, by experimenting more fully with its materials and techniques, to demonstrate their further progress in the craft. (6 credits)

ENGLISH 427 Advanced Creative Writing: Drama. Prerequisite: English 227 or approved work. A workshop in the writing of plays. The students are expected to enter this course with competence in the fundamentals of the form, and to go on, by experimenting more fully with its materials and techniques, to demonstrate their further progress in the craft. (6 credits)

GRADUATE COURSES

ENGLISH 670	**Techniques of Fiction**	(3 credits)
ENGLISH 671	**Problems of Fiction**	(3 credits)
ENGLISH 672	**Poetry Workshop**	(6 credits)
ENGLISH 673	**Drama Workshop**	(6 credits)
ENGLISH 674	**Prose Workshop**	(6 credits)
ENGLISH 678	**Selected Area I Creative Writing Tutorial**	(3 credits)
ENGLISH 679	**Selected Area II Creative Writing Tutorial**	(6 credits)

WRITERS-IN-RESIDENCE 1989-90

Irving Layton will be Writer-in-Residence for the first semester.

IRVING LAYTON has published over fifty books including poetry, short stories and polemical essays. Recent publications are his memoir *Waiting for the Messiah, Final Reckoning: Poems 1982-1986,* and *Fortunate Exile.* 1989 will see the publication of *A Wild Peculiar Joy: Selected Poems 1945-1988, Irving Layton/Robert Creeley Correspondence* and his *Selected Letters 1934-1988.* A volume of critical essays on his work as well as a bilingual edition of his selected poems *Tutto Considerato: Poesie 1945-1988* is being published in Bologna early this year. His work has been translated into more than twenty languages. He has been nominated by S. Korea and twice by Italy for the Nobel Prize.

Mary Di Michele will be Writer-in-Residence for the second semester.

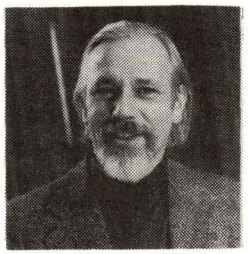
MARY DI MICHELE is an internationally published poet with an M.A. in English and Creative Writing from Windsor University. She is the author of six volumes of poetry, including *Mimosa and Other Poems* (1981), *Necessary Sugar* (1984), and *Immune to Gravity* (1986). Her long poem "Mimosa" won 1st prize in the 1980 CBC Literary Competition. She is currently working on a novel *(Voiceprints),* a new book of poems *(Invitation to Darkness),* and a collection of essays *(Notes Towards the Reconstruction of Orpheus).*

PAST WRITERS-IN-RESIDENCE

1978-79	Len Petersen (playwright)
1979-80	F.R. Scott (poet)
1980-81	John Metcalf (prose writer)
1981-82	Michel Tremblay (playwright)
1982-83	Lionel Kearns (poet)
1983-84	Adele Wiseman (prose writer)
1984-85	Margaret Hollingsworth/ Erica Ritter (playwrights)
1985-86	Patrick Lane (poet)
1986-87	Clark Blaise (prose writer)
1987-88	Jack Winter (playwright)
1988-89	Chris Scott (prose writer)

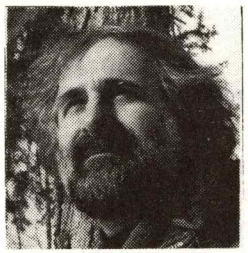
FULL-TIME FACULTY

ROBERT ALLEN is the author of seven books of poetry, including *Blues & Ballads, The Assumption of Private Lives, Wintergarden, One Night at the Indigo Hotel and Magellan's Clouds, Poems 1971-1986.* He has written a two-part novel, *The Hawryliw Process.* A founding editor of *The Moosehead Review* (now *The Moosehead Anthology*, an annual collection of the best contemporary writing), and an editor and anthologist, as well his most recent work is *The Lyric Paragraph,* a collection of Canadian prose poems.



HENRY BEISSEL poet, playwright, translator, editor. Among his works are *New Wings for Icarus, A Different Sun, Goya* and the internationally successful *Inook and the Sun* which Stratford premiered in 1973. From 1963 to 1970 he edited *Edge*, a journal of the arts, literature and politics. More recent publications include *Under Coyote's Eye*, the two poetry cycles *Cantos North* and *Season of Blood,* his translations of Ibsen's *Hedda Gabler* and Mrozek's *The Emigrants,* and *Poems New And Selected.* He has just completed work on a new opera, *Inook*, in collaboration with the composer Wolfgang Bottenberg.

TERENCE BYRNES is a writer, editor and anthologist whose work has appeared in magazines ranging from *Science* to *Rolling Stone.* Byrnes is the author of a collection of short stories, *Wintering Over,* and the editor of an anthology of short fiction, *Matinees Daily.* His current work includes a series of feature articles about the Montreal area, and short stories inspired by the research for these features.



GARY GEDDES has published more than twenty books including poetry, fiction, drama, and criticism. He is also a well-known anthologist. *The Acid Test* won the national poetry prize from the Canadian Authors' Association; *The Terracotta Army* won the American Best Book Award in the 1985 Commonwealth Poetry Competition; and *Hong Kong* won the National Magazine Award in 1987. His work has been translated into French, Spanish, Chinese and Serbo-Croation.

RICHARD SOMMER is a poet and scholar. He is the author of *Ritual Origins of the Odyssey;* and co-author of *Strangers and Pilgrims: The Journey in Literature.* His books of poetry include *Homage to Mr. MacMullin, Blue Sky Notebook, Left Hand Mind, Milarepa, The Other Side of Games, Selected and New Poems,* and *Fawn Bones.*

ADJUNCT PROFESSORS

IRVING LAYTON has published over fifty books including poetry, short stories and polemical essays. Recent publications are his memoir *Waiting For the Messiah, Final Reckoning: Poems 1982-1986,* and *Fortunate Exile.* 1989 will see the publication of *A Wild Peculiar Joy: Selected Poems 1945-1988. Irving Layton/Robert Creeley Correspondence* and his *Selected Letters 1934-1988.* A volume of critical essays on his work as well as a bilingual edition of his selected poems *Tutto Considerato: Poesie 1945-1988* is being published in Bologna early this year. His work has been translated into more than twenty languages. He has been nominated by S. Korea and twice by Italy for the Nobel Prize.

ELIZABETH SPENCER is the author of several highly acclaimed novels, including *The Light in the Piazza* and *The Salt Line.* Her stories have been published extensively in U.S. and Canadian magazines, including *The New Yorker, Atlantic, McCall's* and *Chatelaine,* and have been selected as prize stories for the O. Henry Award and Best Canadian Stories. Her collection of 33 stories, *The Stories of Elizabeth Spencer,* won the Medal of the American Academy. Her most recent collection of stories is *Jack of Diamonds (1988).*

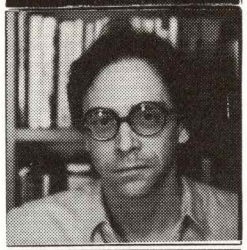
MICHEL TREMBLAY was born in 1942 in Chicoutimi. He is the author of over 16 plays, 4 filmscripts, 4 novels, a book of short stories and numerous songs for Pauline Julien. A strong voice for Quebec, Michel Tremblay has not only achieved popularity among his people, but he is recognized throughout Canada as our foremost playwright. Plays like *Hosanna, Les Belles Soeurs* and *A Toi, Pour Toujours; Ta Marie-Lou* have been extensively translated and performed in Canada and abroad. *Bonjour la Bonjour* was performed in Japan in a Japanese translation. Among his more recent works are *Des Nouvelles d'Edouard* (1984) and *Le Coeur Découvert* (1986).

LIMITED TERM APPOINTMENT

AUDREY THOMAS was born in Binghamton, New York, moved to England after graduating from Smith College in 1957 and immigrated to Canada in 1959 where she has made her home in British Columbia. She has written many novels and collections of stories and is also an enthusiastic writer of radio plays (14 to date). Her latest book is *Goodby Harold, Good Luck* (Penguin Canada 1986) and a new collection of stories is to come out with Penguin in 1990. Her latest radio drama is *Sanctuary,* part of the CBC series *Sextet.* At present she is working on a novel.

PART-TIME FACULTY

SEYMOUR BLICKER is the author of the critically acclaimed novels, *Blues Chased a Rabbit, Shmucks,* and *The Last Collection.* He has written comedy and drama for film and tv in the U.S. and Canada. Recently, he has turned to writing for the theatre. His comedy, *Up Your Alley,* premiered in Montreal in 1987. His latest, *Never Judge A Book By Its Cover,* was showcased in the Fall of 1988 at The American Mime Theatre in New York. That same year, it had its Dutch language world premiere in The Netherlands.



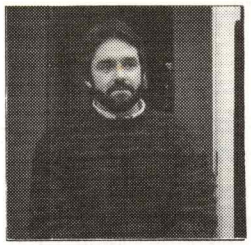
MICHEL CHOQUETTE has been actively involved in writing, music and filmmaking since the 1950's. He performed across North America as a comedian, and from 1970 to 1973 he was a contributing editor at *National Lampoon Magazine* in New York. Since then he has been writing and directing documentary films for the National Film Board of Canada and collaborating on various feature film projects here and in the U.S. He has been teaching script writing at Concordia since 1985.

SIMON DARDICK is the publisher and general editor of Montreal's Véhicule Press. For sixteen years Véhicule Press' publishing programme has focussed on poetry, literary criticism, fiction, social history, jazz history, urban studies, politics, and translation. Dardick is active in regional and national publishing associations and is a founding executive member of the QSPELL Book Awards.

IRENA FRIEDMAN is a fiction writer whose work has been widely published in Canada, the U.S., England and Australia. Her stories have appeared in both consumer and literary magazines, as well as in various anthologies; many have been broadcast over the CBC. A recipient of several writing awards, Ms. Friedman has just completed her first novel, *Still Life.*

ANNA FUERSTENBERG was born in Europe, she was educated in Canada and the United States and has worked professionally as a theatre director. Her playwrighting commenced when she returned to Canada in 1976. Since then she has written successfully for theatre, and her work ranged from the absurd style of *Bouffon de Bullion* to the Musical *Blind Dates* and the high drama of *Fever Dream* which was produced at the St. Lawrence Centre. She writes frequently for film, television and radio, and worked on *Eva Guerrillera,* a film recently released in French in Montreal.

LINDA GHAN writes fiction (adult and children), non-fiction and drama (stage and media). She also has a past as a radio and print journalist. Publication/productions include *O'Hara,* a CBC radio series; *Beauty and the Beast,* which toured Montreal Schools; *The Conversion,* winner of the first Chatelaine Fiction Contest. Her first novel, *A Gift of Sky,* was published in 1988. She is currently researching a new script, and writing a full-length play for Black Theatre Workshop.



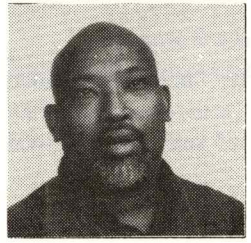
P. SCOTT LAWRENCE is a writer, anthologist, and editor whose work has appeared in a number of publications. He is the author of a collection of short fiction, *Around the Mulberry Tree,* and the editor of the anthology *Souvenirs: New English Fiction from Quebec.* He also contributes book reviews, features, and photoessays to the *Montreal Gazette* and other publications. He is currently working on a novel.

FRED LOUDER is one of a small number of Canadian printers still actively working in the five-hundred-years-old letterpress technology. A freelance editor and translator, he is the founder (with Robyn Sarah) of Villenueve Publications, and has collaborated with several other Montreal publishers in the editing, design, and production of books over the past twelve years.

ROBERT MAJZELS is the editor of the Moosehead Anthology (D.C. Books, 1987-88) and *The Guerrilla is Like a Poet* (Cormorant Books, 1988), an anthology of poems from the Philippines. His play *Prodigal Son* was part of Playwrights Montreal's Theatre Works in 1987. He has also worked as a film script consultant and translator for Claude Jutra during 1986, and Anne Henderson *(Holding Our Ground,* NFB) in 1988. He is presently working on a novel with the assistance of a Canada Council Explorations grant.

AVIVA RAVEL is a playwright and short story writer. *Dispossessed,* published in *Major Plays of the Canadian Theatre,* was seen at the Saidye Bronfman Centre. Productions include *A Twisted Loaf, Soft Voices, Vengeance, My Rumanian Cousin. Second Chance,* first produced at the Kawartha Festival Theatre, was broadcast by CBC radio in 1986 and 1987. Her short stories have appeared in *Chatelaine, Moment, Viewpoints, Room of One's Own,* and *Journal of Canadian Fiction* and she is the author of *Faithful Unto Death.* Aviva Ravel has a doctorate in Canadian Drama from McGill.

GRACE RICHARDSON is a writer and editor. She has written radio and TV scripts for the CBC and for independent film producers in Montreal and Toronto. She has edited children's books for Putnam's and Harper & Row in New York, and is the author of three children's novels; the most recent, *Into That Darkness Peering,* was published in 1988. She has taught script writing at the University of Toronto.



MOHAMUD TOGANE'S *The Bottle and The Bushman: Poems of The Prodigal Son* has gained unanimous applause from the critics. Togane, whose work has appeared in publications here and abroad, is now working on another collection of poems and a novel.

COURSES OFFERED IN 1989-90

NOTE: Students interested in enrolling in English 225, 226, or 227, who have not already been accepted formally into the Creative Writing Programme or who have not already taken one of these Creative Writing courses must first submit a portfolio of their work to the Director of Creative Writing at least ten days in advance of the day upon which they plan to register for their other courses.

224/4 The Creative Process (3 credits)

Sec. AA Tuesday 16:05-17:55 T. Byrnes

A series of lectures and discussions on aspects of writing and the lives of people who write. Topics include: the relationship of literature to personal experience; technique; inspiration and source material; rewriting; publishing. Readings, class discussions and the production of original work will also be part of the course.

Students will be expected to write 10-15 pages of fiction, poetry or drama, to complete class assignments on aspects of writing, and to write one short paper.

225/3 Creative Writing: Poetry (6 credits)

Sec. 0l Tuesday/Thursday 11:45-13:00 M. Togane

A workshop in the writing of poetry: discussion and analysis will focus primarily on poems composed by the students; and on some published poetry necessary to illustrate the affinities of Sense and Sound.

Sec. AA Wednesday 16:06-17:55 R. Sommer

A seminar in the writing and criticism of poetry, including detailed discussion and written criticism of the students' work, and, at the discretion of the instructor, in-class writing experiments and the study of selected published poems.

226/3 Creative Writing: Prose (6 credits)

Sec. 01 Tuesday/Thursday 13:15-14:30 I. Friedman

Focussing on the short story, this seminar offers guidance and criticism in the fundamentals of effective writing, as well as an introduction to the marketing of short fiction. Required reading will include students' work, as well as exemplary published stories.

Sec. 02 Wednesday/Friday 11:45-13:00 R. Majzels

An introductory workshop in prose fiction, focussing on the craft of writing through in-class discussion of the students' work and examples of published fiction, as well as exercises in stylistics and various techniques such as plotting, description, dialogue, and point of view. Students will be graded on the basis of approximately 30 pages (single-spaced) of prose completed over the year.

Recommended Texts: *The Norton Anthology of Short Fiction*
John Gardner, *The Art of Fiction* (New York; Vintage Books, 1985)

Sec. AA Monday 16:05-17:55 S. Blicker

A practical seminar in the techniques of fiction writing, with special emphasis on the short story. Students will be required to write a minimum of seven short stories during the year. There will be extensive analysis and criticism of the students own work. There is no required text.

Sec. BB Wednesday 18:05-20:10 S. Lawrence

This is an introductory workshop in the writing of prose fiction, with particular emphasis on the short story, arguably the most technically demanding of all prose forms. We will spend much of our time exploring the various means by which a writer's experience and ideas may be crafted and transformed into effective and compelling works of fiction.

During the year, each student will be required to submit a minimum of 40 pages of fiction to the class for analysis and discussion. Certain exercises and readings may be assigned and students are expected to read widely.

Because this is a workshop regular attendance and participation in class discussions are essential.

Sec. CC Tuesday 20:25-22:30 A. Thomas

This workshop will story rather than technique and we will examine traditional and modern ways of telling a story, use of metaphor and imagery in general, point of view, openings and closings.

Students will be expected to complete three stories each term, one of which will be extensively revised after the workshop discussion. There will be a set text: *The Norton Anthology of Short Fiction.*

227/3 Creative Writing: Drama (6 credits)

Sec. 51 Monday 19:00-21:05 A. Ravel

The course is designed to introduce the student to the art of playwriting. The student learns by writing dramatic pieces such as monologues, short dialogues, and longer pieces, then presenting the work in class. The seminar form is aimed at promoting the analysis and evaluation of original plays and to offer constructive criticism. Attention is given to the components of a play including dramatic construction, characterization, dialogue, and setting. Selections by established playwrights are also read and discussed. To enhance their experience in the theatre, the students are encouraged to see live plays and discuss these productions.

Sec. AA Tuesday 18:05-20:10 L. Ghan

A workshop in the writing of the one-act play. Students will do at least two drafts of a one-act play. Reading and attendance of one-act plays is also a requirement.

Prerequisite for 410, 411, 412, 413: One course from Engl 225, 226, 227, or permission of the Department.

410/3 Non-Fiction Writing (6 credits)

Sec. AA Tuesday 20:25-22:30 L. Ghan

A workshop for those who wish to become professional writers of non-fiction forms (e.g. biography, autobiography, reviews, feature articles). Students will explore the writing of non-fiction not merely as a craft, but as an art.

411/3 Script Writing for Radio, Screen & Television (6 credits)

Sec. AA Wednesday 16:05-17:55 G. Richardson

A workshop for the composition and development of scripts for the film medium. Students will learn those technical aspects which it is necessary for a writer to know; they will also learn what directors prefer to do themselves.

Sec. BB Thursday 18:05-20:10 M. Choquette

A workshop for the composition and development of creative scripts for film.

Sec. CC Thursday 20:25-22:30 R. Richardson

A workshop for the composition and development of scripts for radio. This is a particularly fine medium for a writer, as it is possible to produce a great variety of drama and documentary scripts on radio at small expense.

412/3 Writing of Children's Literature (6 credits)

Sec. AA Tuesday 16:05-17:55 H. Beissel

This is a workshop in the practice of writing for children. Poetry, prose and plays may be dealt with, depending on the talents and the work of participating students. Written work is expected on a weekly basis and will be discussed in class. This is an advanced workshop and innocence is therefore an unsound basis for taking it. The following books will help you to a better understanding of what it means to write for children:

Sheila Egoff, *The Republic of Childhood,* Oxford 1975
Sheila Egoff, G.T. Stubbs, & L.F. Ashley, eds., *Only Connect,* Oxford 1980
Francelia Butler, *Sharing Literature with Children,* Longman 1977

413/3 Editing, Publishing and Creative Research (6 credits)

Sec. AA Monday 18:05-20:10 S.Dardick/F. Louder

This course will include a history of typography, the concept and design of the book, and an introduction to the fundamentals of editing. It will also present an overview of Canadian publishing with a special focus on literary and magazine book publishing. The course will also deal with the practical aspects of manuscript preparation and author-editor-publisher relations.

425/3 Advanced Creative Writing: Poetry (6 credits)
(Prerequisite: Engl 225 or approved work.)

Sec. AA Thursday 16:05-17:55 I. Layton/M.DiMichele

Students are expected to enter this advanced workshop with competence in the fundamentals of the form and to demonstrate their progress by experimenting more fully with materials and techniques. The instructor will examine with the students the writing practices of modern poets such as Yeats, Eliot, Auden, Frost etc. in order to focus on what has been called "the genuine" in poetry. The aim is to give students an insight into the creative process and the creative personality in the context of their own writing. (Layton, lst term)

Wittgenstein: "Within all great art there is a WILD animal: *tamed.*" This is a workshop in the writing of poetry which will look at how "poetry springs from poetry" (Emerson), that's the taming part, as well as how the writer must learn to *capture* the wild animal, the living creature.

The relationship of art to life in literature, bird watching, in the field or in Byzantium. Not to cancel the value of either out. To encourage the new writer, courage for the wild, knowledge of the tamed. There will be readings of poetic texts as selected and appreciated by love, as well as reading and discussion of student writing in class. (Di Michele, 2nd term)

426/3 Advanced Creative Writing: Prose (6 credits)
(Prerequisite: English 226 or approved work.)

Sec. A Tuesday/Thursday 13:15-14:30 A. Thomas

Students who enter this workshop will already have explored basic techniques of story writing and be familiar with point of view, imagery, transitions etc. Workshop discussion will count for a lot and no one will get away with saying merely "wow I really liked this and I can't say why" or "this is awful but I can't say why." The big question will be "does this story work?" If so, why. If not, why not.

At least three stories, of some length, will be required each term and everyone in the workshop will be responsible for reading all submitted stories. Sloppy writing, at this level (horrible at any!) will lead to hysterics and screaming on the part of the workshop leader. No triflers please.

426/3 Advanced Creative Writing: Prose (6 credits)

Sec. BB Tuesday 18:05-20:20 R. Allen

A workshop in the writing of fiction. The students are expected to enter this course with competence in the fundamentals of the form, and to go on, by experimenting more fully with its materials and techniques, to demonstrate their further progress in the craft.

Sec. AA Monday 16:05-17:55 S. Lawrence

This is an advanced workshop in the writing of prose fiction. Students entering this course should have a broad knowledge of modern fiction, and a firm grasp of the fundamentals of the various prose forms. The workshop will give students the opportunity to explore further the techniques that enable us to transform our materials into effective and compelling works of fiction.

During the year, each student will be required to submit a minimum of 40 pages of fiction to the class for analysis and discussion. Specific exercises and readings may be assigned as well. Because this is a workshop regular attendance and participation in class discussion are essential.

Sec. CC Thursday 16:05-17:55 T. Byrnes

An advanced workshop in writing and reading fiction, with particular (but not exclusive) emphasis on the short story. Students entering this class should have some knowledge of modern fiction and be able to apply their knowledge to the discussion of other students' work. The minimum requirements for this class are: the completion of 50 pages of fiction, class attendance, participation in workshop discussions.

There is no text for this class but we will discuss published stories, and suggestions for reading will be made according to each student's needs and interests.

427/3 Advanced Creative Writing: Drama (6 credits)
(Prerequisite: English 227 or approved work.)

Sec. AA Wednesday 20:25-22:30 A. Fuerstenberg

This step-by-step course in playwriting is a simple straightforward methodology that leads the student from first monologue to final draft. It is designed to demystify the process from beginning to end, and to provide a working approach to all theatrical styles from popular, musical, cabaret to high drama, and comedy. The instructor has taught this course for many years in Toronto, and is a working playwright whose many students have won awards and been produced.

GRADUATE COURSES

670/2 Techniques of Fiction (3 credits)

Sec. AA Wednesday 20:25-22:30 T. Byrnes

The critical sensibility of the writer is different from that of other readers because the writer has different needs. Structure, development, voice, texture and point of view are concerns of craft the writer must be aware of; and he or she must read widely in modern fiction (and other subjects) to fuel imaginative activity. Techniques of Fiction is a study of these concerns in the short story.

Although its subject is narrative technique, this class has flexible boundaries and will follow, to some extent, the interests of its members. Possible topics: metafiction; European and American "minimalists"; the coerciveness of form; the novella; fictional representation of women by male and female writers.

One seminar presentation and one paper are required. Non-fiction texts will include John Gardner's *The Art of Fiction* and Annie Dillard's *Living by Fiction.* The fiction reading list will include titles suggested and chosen by the class during its first meeting.

671/4 Problems Of Fiction (3 credits)

Sec. AA Wednesday 20:25-22:30 T. Byrnes

This course will examine the longer forms of prose fiction from a perspective that will be particularly useful to those students planning to write novels of their own. We will discuss and analyze factors controlling the length of a narrative, structure, point of view, pacing, style, voice—that whole collection of accidental and intended devices to be found in any novel.

From technical analysis, we will move to broader concerns: a formal description of the novel; fiction and metafiction; an author's stated or implied intent compared with the novel's achievement; the complicated relation between fiction and reality; the novella as a distinct form.

A list of required readings (novels and critical works drawn from the work of a broad group of contemporary writers) will be available before the first class. Course requirements include the presentation of one seminar, and one paper.

672/3 Poetry Workshop (6 credits)

Sec. AA Thursday 16:05-17:55 I. Layton/M. Di Michele

This course is cross listed with undergraduate 425/3. Please refer to 425 for course description.

673/3 Drama Workshop (6 credits)

Sec. AA Wednesday 18:05-20:10 A. Fuerstenberg

This course is cross listed with undergraduate 427/3. Please refer to 427 for course description.

674/3 Prose Workshop (6 credits)

Sec. AA Monday 20:25-22:30 R. Allen

Through intensive discussion of students' work we will develop a clear notion of fiction-writing as art, craft and profession. Each student will be required to produce a substantial body of original prose fiction—short story, novella, novel or any of the loose collection of forms sometimes called "new fiction" and to participate in class discussions. While extensive background preparation in the critical theories of fiction is not essential, it is assumed that students entering this class have already begun to master some of the techniques of fiction and have read widely.

Writing fiction is both the means and the goal of this class. Students should be prepared to discuss each other's work in detail and to make, whenever possible, useful comparisons with published fiction.

679/3 Scriptwriting Workshop (6 credits)

Sec. AA Thursday 20:25-22:30 M. Choquette

This is a graduate workshop in the writing of scripts for film and television.

COURSES IN CANADIAN LITERATURE

ENGLISH 290 Canadian Literature. An introductory survey of Canadian prose and poetry, written in or translated into English, from their origins to the present. (6 credits)

ENGLISH 291 Canadian Fiction. Through readings in fiction, this course will examine themes and styles in Canadian Literature. (3 credits)

ENGLISH 292 Canadian Poetry. Through readings in poetry, this course will examine themes and styles in Canadian Literature. (3 credits)

ENGLISH 376 Canadian Literature from the 1820's to the 1930's. A study of prose, poetry and drama, principally written in English, including such writers as McCulloch, De Mille, Kirby, Lampman, Roberts, Pratt, Grove and Stead. (6 credits)

ENGLISH 377 Modern Canadian Literature. A study of prose, poetry and drama, principally written in English from the 1930's to the present, including such writers as Laurence, MacLennan, Richler, Lowry, Klein, Callaghan, Layton, Livesay, Birney, Avison, Reaney, Nowlan and Ryga. (6 credits)

NOTE: For information about other academic courses required as electives as part of the various degrees consult the University Calendar and the Course Guide of the English Department. The University Calendar is the only legally binding document on all university programmes, courses, degrees, and nothing in this guide may be construed to conflict with it.

For further information write to:

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Creative Writing Program
Department of English
Concordia University
1455 de Maisonneuve Blvd. W.
Montreal, Quebec H3G 1M8

or telephone (514) 848-2342/2340

THE IRVING LAYTON AWARD FOR CREATIVE WRITING

1. The Award is in the amount of $1,000 given annually to an undergraduate for excellence in the writing of a work of poetry, fiction or drama. The student must be a Canadian citizen or landed immigrant, must be registered in the Creative Writing Programme of the English Department at Concordia University and must be completing the last 30 credits of the degree.

2. The student must be nominated for the Award by an instructor in the Creative Writing Programme. Three type-written copies of each entry, along with an entry form signed by the nominating instructor, must be submitted to the Director of the Programme no later than February 15.

3. Published, or (in the case of drama) publicly produced, work is not eligible for the Award.

4. The jury shall consist of three professional writers, at least one of whom shall not be on the permanent faculty of the University. The Award is administered by the English Department. The decision of the Jury is final.

5. If in the opinion of the judges the quality of the entries in any one year is insufficient, they may decide not to given an Award.

6. The winner will be announced no later than April 15. The Award will be presented at a special ceremony.